

PRM-RAPHAELITISM.

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PREFACE.

It has been the purpose of the compiler in preparing the present work to bring together all the periodical literature on the artistic phase of the Pre-Raphaelite movement in England. The material to be found in histories of art and other books on art subjects, has been but sparingly included, as in every History of art will be found a treatise, more or less brief, on the subject of Pre-Raphaelitism, and it would be manifestly impossible to procure for examination all of the books to make the bibliography complete. It has seemed advisable, therefore, to include in the present bibliography only the less accessible material.

The painters considered in this work are, Rossetti, Millais, and Hunt, the founders of the Pre-Raphaelite Brotherhood, and Brown and Burne-Jones, the cause and effect, as it were, of the movement. It has seemed that a bibliography which treated fully of the movement as a whole and of the five artists above noted, would be a fairly complete representation of the subject.

A special feature of the work, and one which the compiler trusts will be of assistance to art students and others who are desirous of becoming familiar with the works of the painters of the present century, is the division three (3) under each of the individual painters, i.e., the list of the books and periodicals examined. The compiler regrets having been unable to examine Hueffer's "Life of Ford Madox Brown," and Caine's "Recollections of Dante Gabriel Rossetti," both of which contain many illustrations of the work of the respective artists.

The books and periodicals which are not in the University of Illinois library, have been consulted at the Chicago public library.

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BOOKS ANALYSED.

Cook, Clarence.

Art and artists of our time. 3v. 1888.

Encyclopaedia Britannica. Ed. 9. Edinburgh. 1886

Hueffer, Ford Madox.

Shakespeare and other lectures.

(Die) kunst unser zeit: eine chronik des modernen kunstlebens
Munchen.

Muther, Richard.

The history of modern painting. 3v. 1896. \$20.000
Macmillan.

Palgrave, Francis Turner.

Essays on art. 1896 6s. Macmillan, London.

Redgrave, Richard and Samuel.

Century of painters of the English school. Ed.2 1894
\$2.75 Scribners, N. Y.

Rossetti, William Michael.

Fine art: chiefly contemporary notices. 1867 10s. 6d.
Macmillan.

Ruskin, John.

Modern painters. 1891 5v. 8-11s. per v. G. Allen.

1891 2v. \$3.00 Merrill.

Sheldon, G. W.

Hours with art and artists. 1882 Appleton, N. Y.

Smaldrey, G. W.

Studies of man.

Thomas, William Cave.

Pre-Raphaelitism tested by the principles of Christianity.

186L 1s. Wertheim.

For list of periodicals reviewed see list of abbreviations.

LIST OF ABBREVIATIONS.

A.R.A.-	- - - - -	Associate of the Royal Academy
Acad.	- - - - -	Academy
Am. arch.	- - - - -	American Architect.
And. R.	- - - - -	-Andover Review.
Appleton-	- - - - -	Appleton's Journal.
Art J.	- - - - -	-Art Journal
Ath.	- - - - -	Athenaeum
Atlan.	- - - - -	-Atlantic Monthly
Belgra.-	- - - - -	-Belgravia
Bell	- - - - -	-Bell, Malcolm. Edward Burne-Jones; a record and review.
Bentley-	- - - - -	-Bentley's miscellany
Blackw.-	- - - - -	-Blackwood's Magazine
Bk. B.	- - - - -	-Book-Buyer
Bkm.	- - - - -	-Bookman
Brit. Q.	- - - - -	-British quarterly review.
Cath. W.	- - - - -	-Catholic World
Cent.-	- - - - -	-Century
Chamb. J.-	- - - - -	-Chambers's Edinburgh journal
Church Q.	- - - - -	Church quarterly review.
Cong.	- - - - -	-Congregationalist.
Contemp.	- - - - -	-Contemporary review.
Cosmopol.	- - - - -	Cosmopolitan.

Crit. - Critic
 Crit. - criticised
 Cur. lit. - Current literature
 Dub. R. - Dublin review
 Dub. Univ. - Dublin university magazine.
 Ecl. M. - Eclectic magazine
 Ecl. R. - Eclectic review
 Ed. - Edited, editor, or edition.
 Ev. Sat. - Every Saturday
 f. - facing
 F. Arts Q. - Fine arts quarterly.
 Fortn. - Fortnightly review
 Fraser - Fraser's magazine
 front. - frontspiece
 Harp.- Harper's magazine
 Harp. W. - Harper's weekly
 Il. Am.- Illustrated American
 illus. - illustrated
 Ind. - Independent
 Irish Q. - Irish quarterly review.
 Kunst- (Die) kunst unsert zeit.
 Les. W.- Leslie's illustrated weekly
 Lit. - Literature
 Lit. W.- Literary world.
 Liv. age - Littell's living age
 Lond. Soc. - London Society

Sund. M. - - - - - - - - - -Sunday magazine
 Tait n.s. - - - - - - - - - -Tait's Edinburghmagazine, new series.
 Tinsley- - - - - - - - - -Tinsley's magazine
 Univ. Q. - - - - - - - - - -Universalist quarterly
 Westm. - - - - - - - - - -Westminister review
 Wood - - - - - - - - - - -Wood, Mrs. Esther, "Dante
 Rossetti and the Pre-Raphaelite
 movement."
 • - - - - - - - - - - -Not examined.

PRE-RAPHAELITISM

Part I

History and criticism.

HISTORY AND CRITICISM.

A. Y. - R. S.

Pre-Raphaelitism from different points of view.

Fraser 53:686-93

Consideration of Pre-Raphaelitism as shown in Ruskin's "Pre-Raphaelitism," John Ballantyne's "What is Pre-Raphaelitism?" and Théophile Gautier's "Les beaux arts en Europe"

Badeau, Adam

Pre-Raphaelitism (See his Vagabond, p. 235-41)

A severe criticism of the Pre-Raphaelites and their painting. He says, "Their doctrine leads directly to a worship of the material; to an ignoring of the ideal; to putting outsides and externals on an equality with the essential and superior. I see few excellencies in the Pre-Raphaelites peculiar to themselves; while their faults are all their own."

Ballantyne, John

What is Pre-Raphaelitism?

Ballantyne, John

What is Pre-Raphaelitism?

Rev. in Fraser 53:687-89

"His pamphlet is stiff, incorrect and feeble in point of style. He is also sometimes unfair in his statements, and unjust towards the school of art whose character and tendencies he condemns. He insists upon the actual resemblance in style as well as in spirit, between the early Italians and the modern Pre-Raphaelites, and he entirely denies the technical superiority which Mr. Ruskin claims for the latter."

Child, Theodore

(A) Pre-Raphaelite Mansion

Harp. 82:81-99

A description of the home of F. R. Leyland, London, which is rich in art treasures, many being by Pre-Raphaelite painters. Mr Child criticises Rossetti and Burne-Jones at considerable length, with analyses and illustrations of several famous pictures.

Cook, Clarence

(The) Pre-Raphaelite school, (See his Art and artists of our time. 3:130-44)

Criticises the movement for its superficiality, but acknowledges the talent, almost genius, of the leaders of the movement.

Frith, W. P.

Pre-Raphaelitism and impressionism.

M. of Art 11:187-91

A severe criticism of Pre-Raphaelitism. "Ugliness and angularity took the place of beauty and grace; attempts at which the old masters were too wise to try . . . were favorite pastimes of these young masters; unimportant details were made important, to the utter destruction of breadth; and atmosphere was ignored altogether."

Gautier, Théophile

Les beaux arts en Europe.

Gautier, Théophile

Les beaux arts en Europe

Rev. in Fraser 53:691-93

"Although aware of their defects and eccentricities, the vivacious and elegant Frenchman is an ardent admirer of the Pre-Raphaelites." He is, however, decidedly of the opinion that they have attempted to carry finish too far and that the present tendency of the school is dangerous.

Gray, J. M.

Pre-Raphaelite loan collection at Birmingham, 1891.

Acad. 40:316-17

Little more than a mere mention of the pictures exhibited at the Museum and Gallery of the city of Birmingham, which

"with the exception of the Manchester International Exhibition of 1887, is the most comprehensive view of the (Pre-Raphaelite) movement that has yet been presented to the public."

Hamerton, Philip Gilbert

(The) reaction from Pre-Raphaelitism.

F. arts Q. 2:255-62

A discussion of the Pre-Raphaelite movement and its aims, which Mr. Hamerton defines as "first, the intellectual elevation of art by the choice of noble and original subjects, and secondly, its technical advancement of a new and minute analysis of nature."

Hunt, William Holman

(The) Pre-Raphaelite Brotherhood.

Contemp. 49:471-88, 737-50, 820-33

*(Same, Liv. Age 169:309

170:89, 131

An exceedingly interesting and valuable account of the Pre-Raphaelite movement, being the first account to come from within the Brotherhood.

Low, William H.

Century of painting.

Mc C. 7:65-72

Treats of the inception of the Pre-Raphaelite movement in

England, with short biographical and critical sketch of the leaders of the movement.

M' Carthy, ?

(The) English Pre-Raphaelites.

Ecl. R. 103:1-20

*Galaxy 21:275

A thoughtful and just criticism of the Pre-Raphaelite movement, with comments on some of the pictures which are representative of the principles carried into effect by the leaders of the movement.

Merriman, Helen Bigelow

(The) English Pre-Raphaelite and poetical school of painters.

And. R. 1:594-612

The first six pages are given up to a discussion of realism and idealism; the next four deal with the principles of Pre-Raphaelitism; the remaining matter treats somewhat in detail of the members of the Pre-Raphaelite school.

Redgrave, Richard & Samuel

Pre-Raphaelite art. (See their Century of painters, 1:95, 2:617, 619, 623, 625)

Discussion of its principles and merits.

Rossetti, William Michael

(The) Pre-Raphaelite Brotherhood.

M. of Art 4:434-37

A "simple and correct" statement of the inception and

early history of the P.R.B.

Rossetti, William Michael

(A) Pre-Raphaelite collection.

Art J. 48:129-34

(Collection of Mr. James Leathart of Bracken Dene, Gatehead-on-Tyne.)

Enumeration and very brief characterization of the Pre-Raphaelite paintings in the collection. - Brown, 7; Hunt, 2; Rossetti, 2; Millais, 7; Burne-Jones, 2; and others.

Ruskin, John

Modern painters.

1:297, 918; 2:143, 226, 237, 242, 255.

"General observations upon the school and its aims."

Ruskin, John

Pre-Raphaelitism. London 1851. Smith, Elder & Co.

Rev. in Irish Q. 1:740-62

Comprised largely of extracts from the pamphlet. "Purpose of the pamphlet is fully explained in the preface. to contradict the directly false statements which have been made respecting their work; and to point out the kind of merit which, however deficient in some respects, those works possess beyond the possibility of dispute."

Ruskin, John

Pre-Raphaëlism.

Rev. in Tait. n.s. 18:626-29

"It reviews itself. It shows you how much may be said on both sides, and leaves you, if you have read it attentively, to draw your own conclusions."

Rev. also in Art J. 3:285-86.

Rev. also in Fraser 53:686-99.

Ruskin, John

The three colors of Pre-Raphaëlism.

19th Cent. 4:925-31; 1072-82.

The first paper treats of the principles of Pre-Raphaëlism as shown by Rossetti's "Annunciation," Millais' "Blind girl," and Burne-Jones' "Bridal Dance."

Sizeranne, Robert de la.

(The) battle of the Pre-Raphaelite brotherhood; tr. by Mr.

H. Poynter.

Artist 24:90-96

:181-87

An account of the founding and growth of Pre-Raphaëlism.

Valuable as well for its numerous illustrations as for the historical review.

(Sturgis, Russell.)

Pre-Raphaelitism.

Nat. 1:273-74

A short history of the Pre-Raphaelite movement, with an analysis of its principles as defined by the writer.

Thomas, W. Cave

Pre-Raphaelitism tested by the principles of Christianity.

Rev. in Art. J. 13:100

"The principles propounded in this pamphlet claim for pure Pre-Raphaelitism the subtlety of a regenerating spirit. Mr. Thomas addresses himself exclusively to the consideration of essence...We cordially recommend this pamphlet to the perusal of sober thinkers about art."

Waagen, Dr.

Pre-Raphaelitism.

Rev. in Art. J. 8:250

A criticism of Dr. Waagen's article in the London Times on the subject of Pre-Raphaelitism, in which "he utterly and entirely deprecates the introduction of such a style of painting into modern art, as altogether unadapted to the age in which we live. The efforts, however well meant, are totally mistaken, and can only frustrate that end for which these painters are so zealously laboring."

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Wood, Mrs. Esther

Dante Rossetti and the Pre-Raphaelite movement.

1894. 3.00 Chas. Scrib. Sons.

Concerning Pre-Raphaelitism: its art, literature and professors.

Ev. Sat. 51:443-46

A discussion of Pre-Raphaelitism with especial consideration of W. M. Rossetti's "Fine art, chiefly contemporary and of Mr. Ruskins' writings on the subject.

Modern Pre-Raphaelitism.

Dub. Univ. 57:687-95

A paper, written in 1861, full of biting sarcasm on the ends of the Pre-Raphaelite movement, the absurdity of the paintings produced by the Brotherhood, and the incomprehensible advocacy of Mr. Ruskin.

(The) Pre-Raphaelite Brotherhood.

Nat. 56:145

The principles of Pre-Raphaelitism as discussed by W. B. Scott in his autobiographical notes, in which he treats fully of the work and position of each member of the Brotherhood.

(The) Pre-Raphaelites.

Tait. n.s. 18:512-13

A very scathing article on the folly and heresy of the school. "They have gibbeted themselves as the voluntary

martyrs of conceit, affectation and arrogance."

Pre-Raphaelitism; or, Obsoletism in art.

Bentley 31:598-609

A bitter criticism of Pre-Raphaelite art, written in 1852, Among other things the article says, "One consideration alone indicates in a forcible manner its evil influence, for it is above all others the style best calculated to catch the vulgar... Resemblance and bright colors have always been panders to bad taste."

Pre-Raphaelitism.

Spec. 59:484-85

A discussion of the recent revived interest in the subject of Pre-Raphaelitism, and of its causes.

Pre-Raphaelitism in art and literature.

Brit. Q. 16:197-220

An account of the inception and development of Pre-Raphaelitism, together with an exposition of the principles of the movement, extracts from Pre-Raphaelite papers, and a brief sketch of the pictures exhibited by Hunt and Millais at the Royal Academy, 1852.

(The) progress of painting.

Art. J. 6:253-56

A sketch of the movement in art made in England and Germany, culminating in the Pre-Raphaelite movement.

Ruskin's advocacy of the principles of the Pre-Raphaelite paintings is severely criticised.

Some Pre-Raphaelite pictures.

Sat. R. 82:59-60

A criticism of several of the well known Pre-Raphaelite pictures, notably, Rossetti's "Annunciation," Brown's "Christ washing Peter's feet," and "The pretty baa-lambs", Hunt's "Hireling shepherd," Burne-Jones' "Sidonia von Bork," and "The merciful knight."

Work of the Pre-Raphaelites.

Pub. Opin. 22:659-60.

A condensation of Mr. H. L. Warren's article in the New World, Boston, being an estimate of the worth and influence of the Pre-Raphaelites in modern art.

PRE-RAPHAELITISM

Part II

Individual Painters.

.. FORD MADOX BROWN.

a. FORD MADOX BROWN

1. Biography and General Criticism.

A.M.

Ford Madox Brown (at the Grafton Gallery)

Acad. 51:186

A collection of several paragraphs in criticism of some of Brown's pictures - "Work," "Waiting," "Our Lady of good children," and others.

*Colvin, Sidney

Ford Madox Brown.

Portfo. 1:81-2

D. S. M.

Mr. Frith and Mr. Madox Brown.

Sat. R. 84:137-38

An explanation and elaboration of a remark previously made by the writer, that "Mr. Holman Hunt and Madox Brown had at bottom less in common with Rossetti than with Mr. Frith."

Dafforne, James

(The) works of Ford Madox Brown.

Art J. 25:105-8

A sketch of Brown's art life, with a mention and brief criticism of his most important pictures.

Hueffer, H. Ford Madox

Life of Ford Madox Brown.

Liv. age 213:714-15

"An unpretending narrative of the main facts of the artist's career, and the subjects and composition of his principal pictures."

*Hueffer, H. Ford Madox

Ford Madox Brown.

1896 \$12.00 Longmans.

Hueffer, H. Ford Madox.

Ford Madox Brown: a revival of his life and work.

Rev. in M. of Art 20:158-59

"Mr. Hueffer tells all that need be known either about his life, his character, and his art, the last named section being as it should be the fullest and most detailed."

Hueffer, H. Ford Madox.

Life of Ford Madox Brown.

Rev. in Acad. 50:395

Hueffer, H. Ford Madox

Life of Ford Madox Brown.

Rev. in Dial 21:382

N. N.

(The) Madox Brown exhibition.

Nat. 64:123-24

A sympathetic discussion of Brown's work as a whole,
followed by a review of his pictures exhibited in the
Grafton gallery.

Palgrave, Francis Turner

(The) pictures of Mr. Ford Madox Brown. (see his Essays on art,
p. 168-76)

A general account of the pictures exhibited by Brown in
1865. No details and not of much value.

Rossetti, Lucy Madox

Ford Madox Brown.

M. of Art 13:289-96.

A biographical account of Brown, with several illustrations of his work and descriptions of the circumstances under which they were painted.

Rossetti, William Michael.

Madox Brown. (See his Fine art, p. 178-202)

A discussion of Brown's ability as a painter and designer,
occasioned by the exhibition of Mr. Brown's collected
works, 1865.

Rossetti, William Michael

Mr. Madox Brown's exhibition, and its place in our school of painting.

Fraser 71:598-607

A discussion of the pictures exhibited by Mr. Brown in 1865 at 191 Piccadilly, and of his relation to the Pre-Raphaelite movement.

Rossetti, William Michael

Mr. Madox Brown's frescoes in Manchester.

Art J. 33:262-63

"The whole work is a most conspicuous piece of life-like, historical invention and patent truth, reconciled with pictorial unity and harmony. Executed by the process termed 'spirit fresco', which has the important advantage over the old, or Italian, system of fresco in its being washable with soap and water."

Stephens, Frederick George

Mr. Ford Madox Brown: his early studies and motives.

Portfo. 24:62-66; 69-73

A critical sketch of Brown's earlier work, with an explanation of his association with the P.R.B.

Stillman, M. J.

(An) English art-reformer, Ford Madox Brown.

Scrib. 4:157-61

A discussion of the theory of Brown's art.

Brown, Ford Madox

M. of Art 17:I

Brief critical article on Brown.

Brown, Mr. Ford Madox

Ath. '93, 2:526

A brief account of Brown's life, rather biographical than critical.

Cartoons.

Ath. '96, 1:57

"They are instinct with style - that rare element in modern decorative art - vigor, originality, and where grace was demanded, grace of a stately kind. They are, in fact, models in their way."

Cartoons of Ford Madox Brown, A note on the

M. of Art 19:29-30

Brief biographical and critical sketch of Brown, containing an enumeration of his famous cartoons and their location after his death.

Exhibitions of work of Ford Madox Brown at the Grafton gallery.

Ath. '97, 1:220-1

"This is one of the most important of that now numerous class, the 'one-man' exhibition. It comprises nearly 200 pictures and cartoons, some of them unusually large and crowded with figures."

2. Portraits.

Brown, Ford Madox.

M. of Art 17:92

Scrib. 4:158

Cook 3:135 (by himself)

3. Works with Criticisms.

Brown's second wife: por. drawing.

Portfo. 24 (1893):65

Christ washing Peter's feet: pict.

Art J. 25:107

Christ washing St. Peter's feet: pict.

McC. 7:69 (Jl '96)

Crit. Acad. 51:186

"The action is true, direct, strong and intent."

Cordelia's portion: pict.

Cook 3:136

M. of Art 13:293

(The) Danes driven out of Manchester: drawing.

Portfo. 24 (1893):64

(The) entombment: pict.

Art J. 48:130

In collection of Jas. Leathart.

(The) execution of Mary Stuart: pict.

M. of Art 13:289

(The) first observation of the transit of Venus: pict.

Portfo. 24: f. 64

Haidee and Don Juan: pict.

Art J. 25:105

Holbrook, Chancellor of Peterhouse, Cambridge: por.

M. of Art 19:30

Humphrey Chetham's life dream: from the fresco in the Manchester town hall.

M. of Art 13:295

King René's Honeymoon: pict.

In the collection of William Coltart, Esq. of Woodleigh,
Birkenhead.

Art J. 48:98

M. of Art 6:69

(The) last of England: pict.

In the collection of the Birmingham Corporation.

Artist 24:186

Cook 3:137

M. of Art 13: f. 294

Portfo. 24:70

(The) mother of St. John the Baptist: pict.

M. of Art 19:30

(The) pretty baa-lambs: pict.

In collection of James Leathart.

Art J. 48:129

(The) Romance of Mancunium.

From the fresco in the Manchester town hall.

M. of Art 13:296

Romeo and Juliet: pict.

Art J. 25:106

M. of Art 13:292

Rossetti, Mrs. W: M., and daughter (1876): pict.

M. of Art 20:159

William the Conqueror finding the body of Harold: pict.

Art J. 49:92

(The) young Foscari: pict.

M. of Art 20:260

Crit. M. of Art 20:256-59 (F. G. Stephens)

Mentions this picture very briefly, but names and locates
several of Brown's other pictures.

Young Milton: design for stained glass.

Portfo. 24 (1893):71

b. WILLIAM HOLMAN HUNT.

b. WILLIAM HOLMAN HUNT.

1. Biography and General Criticism.

Bidwell, W. H.

William Holman Hunt.

Ecl. M. 85:632

A brief sketch of the painter's art career, with mention of several of his most important pictures.

Fenn, W.W.

William Holman Hunt.

M. of Art 3:384-87

A brief sketch of his art career, with an account of the great difficulties under which it was pursued.

Hamerton, Philip Gilbert

Technical notes on W. Holman Hunt.

Portfo. 6 (1875): 45-47

A description of the methods and materials employed by Mr. Hunt in painting his pictures.

Machar, Agnes Maule

Holman Hunt and the Pre-Raphaelites.

And. R. 12:579-96

A careful, critical study of Hunt, with a discussion of the inception and principles of Pre-Raphaelitism.

Palgrave, Francis Turner

Some recent pictures by William Holman Hunt. 1864 (See his Essays on art, pl60-67)

A discussion of Mr. Hunt's work with a criticism of "Afterglow."

Rossetti, William Michael

Holman Hunt (See his Fine art, p. 233-45.)

Composed of careful analyses of his most important pictures.

Ruskin, John

Realistic school of painting, Dante Gabriel Rossetti and William Holman Hunt. (See his The art of England, lecture I)

*Stephens, F. G.

William Holman Hunt.

Portfo. 2:33-?

Story, Alfred T.

William Holman Hunt.

Tinsley 45:305-16

A critical sketch of Hunt's artistic career, being especially full in its accounts of the circumstances under which the several pictures were painted.

Hunt, William Holman.

Shadow of death.

Appleton 11:656-58

A careful analysis of the picture "The shadow of death," with a brief account of Mr. Hunt's art career, quoted from a London review.

2. Portraits.

Hunt, William Holman.

Appleton 11:656

Cook 3:133

Ecl. M. 85: f. 513

M. of Art 13:384

3. Works with Criticisms.

Afterglow: pict.

Crit. Fortn. 9:650-51 (Bernard Cracroft)

A rather brief and favorable account of the picture.

(The) finding of Christ in the Temple: pict.

Cook 3:134

Crit. Fraser 61:643-47 (F. T. Palgrave)

Written in 1868, says, "We think this the most remarkable of modern scripture paintings." Characterized by "wakeful diligence, intelligent observation, deep religious feeling and love of truth."

Finding of Christ in the Temple: pict.

Crit. Fortn. 9:649-70 (Bernard Cracroft)

Crit. Macmil. 2:34-39

Finding of Christ in the Temple, Frame of

Portfo. 1872:16 (P. G. Hamerton)

A discussion of the frame to Mr. Hunt's famous Temple picture, designed by the painter to "sustain the originality of the picture."

(The) hireling shepherd: pict.

In collection of Jas. Leathart.

Art J. 48:130

Crit. Brit. Q. 16:215-17

Crit. Rossetti's Fine art p. 234-36

(The) importunate neighbor.

Drawn as illustration for Sir. Edwin Arnold's "Light of the world."

M. of Art 17:162

Isabel

Crit. Fortn. 9:648-57 (Bernard Cracroft)

A scathing criticism of Mr. Hunt's Isabel, which he says, "is a miracle of disappointment. The article also criticises the "Light of the world," and "Christ preaching in the Temple" as being respectively effeminate and vulgar.

(The) light of the world: pict.

In Keble College.

Crit. Dawson's Shakespeare p. 450-57

"I regard it as the finest picture ever painted by an Englishman. It is really a painted text, a sermon on canvas."

Crit. in Fortn. 9:649 (Bernard Cracoft)

"I cannot bring myself to like his pea-green Christ with what seems to me an idiotic crown upon a pretty, weak, fashionable face....The subject itself was magnificent; the conception a mere effeminate conceit."

Crit. also in Rossetti's Fine art, p. 238-40.

May day on Magdalen Tower.

Crit. in Contemp. p. 59:814-18 (F. W. Farrar)

A sympathetic and altogether interesting analysis of the picture. He says, "There is not a touch of false sentiment about it. Its elements of beauty are undegraded by a single taint of ecclesiasticism, and the whole effect of the picture is healthy and ennobling."

Crit. also in Acad. 38:204-5 (Arthur Symons)

Crit. also in Acad. 39:494-95 (W. C. Monkhouse)

(The) scapegoat: pict.

M. of Art 3:385

McC. 7:70

Crit. in M. of Art 20:177-78 (F. G. Stephens)

"...A work which I am far from alone in accepting as not only a leading member of the epoch-making class of paintings this century is likely to boast of, but in some respects the best of the artist's out-put."

(The) scapegoat: pict. 1856

Crit. Rossetti's Fine art. p. 242-44

(The) shadow of death, Outline sketch of.

Appleton 11:657

Crit. Appleton 11:27-28.

"The size of the canvas is about six feet by seven. . .
Not for years past, if at all, has a single male nude,
or nearly nude figure such as this been anything approach-
ing the learning, labor, solidity and beauty shown here.
The lighting of the picture is unusual in two respects -
its extraordinary brilliancy and the lowness of
its source."

Crit. Hueffer, Shakespeare, p. 458-70.

"I challenge any artist to find any one piece of painting
in this world equal in beauty, in significance, to the
expression, the human and divine expression of these eyes."

Appleton 11:656-58 (Crit.)

Crit. in Cong. 3:29-34

Study of a head

M. of Art 17:98

Valentine and Sylvia: pict.

In the collection of the Corporation of Birmingham.

Artist 24:90

c. SIR EDWARD COLEY BURNE-JONES.

c. SIR EDWARD COLEY BURNE-JONES.

1. Biography and General Criticism.

Baldrey, Alfred Lys.

(The) drawings of Sir Edward Burne-Jones.

M. of Art 19:343-45

More a discussion of Burne-Jones' temperament and methods of working than a general or special criticism of his drawings.

Bell, Malcolm

Edward Burne-Jones; a record and review.

1892 \$20.00 Macmil.

Same. Ed. 3. 1894 \$9.00

Rev. in M. of Art 16:102-5

"He tells the story of Edward Burne-Jones' birth and education, gives a full and accurate record of his work from year to year, pictorial and decorative . . . sets forth in all detail the dates and period of execution of all the master's pictures and illustrations, and a list of his extremely numerous cartoons for stained glass windows."

Bell, Malcolm

Edward Burne-Jones; a record and review.

Rev. in Nat. 55:395-96 (K. Cox)

"It is the seventy (70) or eighty (80) photograveures and process cuts after Mr. Burne-Jones' work which make the interest of the book."

Rev. also in Art J. 45:82-85 (Julia Cartwright)

Rev. also in Ath. 1893, 2:392-93

Rev. also in Sat. R. 75:103-104

Bell, Malcolm

Some features of the art of Edward Burne-Jones.

Studio 16:175-83

A description of the scenes in which Burne-Jones' pictures are located.

Brooks, Honor

Burne-Jones and his art.

Eng. illust. 10:230-37

A criticism of his works as a whole and individually.

"His genius springs from a nature deeply infused with a poetic sense His imagination is both rich and

penetrating, but never was there an artist less fanciful."

Bryce, Mary R. L.

Edward Burne-Jones; his art and influence.

Blackw. 153:861-64

A paper merely touching upon "what seems to be two outstanding characteristics of Burne-Jones' art, i.e. the spiritual character of his works, and secondly, his quite magnificent gift of design."

(Cartwright, Julia.)

The New Gallery

Sat. R. 75:41-42

A review of the works by Burne-Jones exhibited in the New Gallery, and a criticism of his work as a whole.

Cartwright, Julia

Works of Edward Burne-Jones.

Art J. 45:1-9

A sympathetic criticism of Burne-Jones' work as a whole and of the individual pictures, many of which were exhibited at the New Gallery.

Child, Theodore

Sir Edward Burne-Jones. (See his A Pre-Raphaelite mansion)

Harp. 82:94-96.

A brief criticism of Burne-Jones, with mention of the pictures by him in the home of F. R. Leyland, London.

D. S. M.

Mr. Burne-Jones.

Spec. 70:46-47

A criticism of some of Burne-Jones' pictures, and a discussion of three objections often raised to his work.
"(1) That this painting is literary; (2) that its subjects are not modern; (3) that its manner is antique."

Fairbanks, C.M.

Edward Burne-Jones: a romanticist in painting.

Chaut. 15:429-37

An account of Burne-Jones' connection with the Pre-Raphaelite movement, with a critical account of some of his most famous pictures.

Gurlitt, Cornelius

Sir Edward Burne-Jones (see Kunst 1:21-56)

Hueffer, Ford Madox

Sir Edward Burne-Jones.

Contemp. 74:181-95

An excellent critical sketch of Burne-Jones' art life, in which he divides his work into different periods, assigning to each period the pictures belonging to that

time, with their respective dates of production.

Jacobs, Joseph.

Some recollections of Sir Edward Burne-Jones.

19th Cent. 45:126-31

A sympathetic sketch of Burne-Jones as a man. Mr. Jacobs says, "in conclusion," "There was thus at the back of the great artist a great scholar, a noble character, a true and generous friend. . . Great as he was in his art, he was equally great as a man."

Knopff, Fernand

Sir Edward Burne-Jones; in memoriam; a tribute from Belgium.

M. of Art 22:520-26

"Full of intense and reverent admiration and of deep gratitude for the great artist who was led by his high ideal to produce such noble and beautiful work."

Meade, L. T.

The painter of eternal youth, Sir Edward Burne-Jones.

Sund. M. 23:392-97; 471-75

"After careful study of these marvellous illustrations of early myth and primaeval romance, it seems to me that I have caught a far off glimpse of the secret of the painter's power, and his wonderful and ever-increasing popularity. . . he is the greatest painter of eternal truths." With this thought in mind the writer analyzes the various pictures of the artist.

Monkhouse, Cosmo.

Edward Burne-Jones.

Scrib. M. 15:135-53

A detailed account of Burne-Jones' art life, the chief value of the article being its many illustrations.

Muther, Richard

Edward Burne-Jones (See his History of modern painting. 3:598-619)

A sympathetic treatise on Burne-Jones' art, which Mr. Muther describes as "the most potent flower in English aestheticism."

N. N.

The collected works of Edward Burne-Jones.

Nat. 66:65-66

A review of the recent exhibits at the New Gallery and the Burlington Fine arts club, and a criticism of his art as a whole.

N. N.

An exhibition of the work of Edward Burne-Jones.

Nat. 56:46-47

Criticism of the artist's work, called forth by the exhibition of his pictures at the New Gallery.

Phillips, Claude

Edward Burne-Jones

M. of Art 8:286-94

A sympathetic criticism of Burne-Jones' art, using the individual pictures only to illustrate the admirable qualities or the defects of his work as a whole.

Ruskin, John

Mythical schools of painting. Edward Burne-Jones and G. F. Watts.

(See his The art of England, lecture II.)

Sharp, William

Edward Burne-Jones.

Fortn. 70:289-306

A sympathetic essay on the art and motives of Burne-Jones, the underlying thought of which is the artists remark, "our work must not only be the best of its kind, but the noblest we have to offer."

Sizeranne, Robt. de la

Sir Edward Burne-Jones, Bart.; a tribute from France.

M. of Art 22:513-20

A sympathetic, almost eulogistic treatment of B-J as an artist. "He awoke in a world older by three centuries than himself. That is the result of his originality, his bewitching charm. It is the secret, too, of his sadness. He will always be a master not merely in the eyes of those who value psychology in art, but also to those who adore pure beauty."

*Smaldrey G. W.

Edward Burne-Jones (See his Studies of men, p. 180)

Spielmann, Marion H.

Burne-Jones' personality (See the M. of Art 22:526-28)

Pub. Opin. 25:309-10

Spielmann, Marion H.

Sir Edward Burne-Jones, Bart. R. A.

M. of Art 22:526-28

"Those who saw in Burne-Jones only the dreamer of dreams, saw but one side of his fascinating personality. The present writer feels bound to help the portrait of the artist, sketched by previous writers, by disclosing some features of the man."

Stephens, Frederick George

Edward Burne-Jones, A. R. A.

Portfo. 16:220-25; 227-32

Critical description of Burne-Jones' work, with special analyses of certain of his most famous paintings.

Stephens, Frederick George

Mr. Edward Burne-Jones, A. R. A., as a decorative artist.

Portfo. 20:214-19

Consideration of the principles of Burne-Jones' work in the decoration of buildings, mural pictures and stained glass being his chief examples of what he has done or wished to do in that respect."

(The) art of Sir Edward Burne-Jones.

M. of Art 23:188

An account of the recent exhibitions of Burne-Jones' paintings at New Gallery and the Burlington fine arts club, the first of which contained almost all of his larger productions.

Burne-Jones, Mr., A. R. A.

M. of Art 15:XXI

Explanation and justification of Burne-Jones' resignation from his Associateship of the Royal Academy.

Jones, Edward Burne-

Acad. 53:687-89)	
Ath. 1898, 1:827-29)	
Lit. 2:73&34)	Brief sketches of Burne-Jones' life
R. of Rs. 9:689-91)	and work.

(Jones, Sir Edward Burne-; his work)

Il. Am. 22:809-11

A very short biographical and critical sketch, accompanied by illustrations of the original drawings never before published.

*Jones, Edward Burne-, at the New Gallery.

Ath. 1899, 1:23-24

(The) New Gallery

Sat. R. 81:844-45

Devoted almost entirely to a criticism of Jones' picture,
"Aurora," which was exhibited at the New Gallery in 1896.

Ruskin, John

Burne-Jones and the Mythic school.

Rev. in Art J. 35:224

He is quoted as saying, "In Mr. Burne-Jones the prevailing gift and habit of thought is personification. His works combined all that was purest and quietest in outline with all that was severest in light and color.

2. Portraits.

Jones, Sir Edward Burne-

Bell: f. 1 (by G. F. Watts)

Chaut. 15:429

M. of Art 8:288

R. of Rs. 9:689

Scrib. M. 15:148

M. of Art 22:513 (from the painting by G. F. Watts)

Muther 3:594 (from the painting by G. F. Watts)

Scrib. M. 15:137

3. Works with Criticisms.

Agnus Dei: design for stained glass window in Jesus college,
Cambridge.

Bell: f. 72

(An) angel : pict.

Bell: f. 58

Angeli laudantes: design for stained glass window in Salisbury
Cathedral.

Bell: f. 68

Angeli ministrantes: design for stained glass window in Salisbury
Cathedral.

Bell: f. 68

(The) annunciation: pict.

In possession of the Earl of Carlisle.

Art J. 45:83

Art J. 48: f. 101

Bell: f. 86

Kunst 1: f. 36

Muther 3:64

Scrib. M. 15:150

Lond. M. 23:396

(The) annunciation, Study for head of the Virgin in.

Scrib. M. 15:139

Crit. Portfo. 16:231 (by F. G. Stephens.)

"It is at once chaste, intense, severe."

Apse of the American church, Rome.

M. of Art 18:256

Autumn: pict.

Chaut. 15:433

(The) baleful head: pict. from The story of Perseus series.

Bell: f. 60

Kunst. 1: f. 44

(The) bath of Venus: pict.

In the collection of William Connal, Esq. Jr.

M. of Art 17:341

M. of Art 22:520

Kunst 1: f. 48

Crit. in M. of Art 17:340 (Robt. Walker)

"...Perhaps one of the finest nude pictures any artist
of late times has produced....the work of an artist
hand, inspired by a simple love of beauty."

(The) brazen tower: pict.

Bell: f. 94

(The) building of the Temple; design for stained glass window at
Boston, U.S.A.

Bell: f. 102

(The) car of love, Study for.

M. of Art 19:344

M. of Art 22:514

Caritas

Bell: f. 44

(The) chant d'amour: pict.

Bell: f. 42

Chant d'amour: pict.

In ^{the} Ruston collection.

Kunst 1: f. 40

M. of Art 17: f. 100

Muther 3:596

R. of Rs. 8:690

Charity: design for one of the lights of a window in Christ Church
Oxford.

Art J. 47:152

Chemnel: mosaic in the Americanchurch, Rome.

M. of Art 18:260

(The) chess players: pict.

Bell: f. 36

M. of Art 16:102

Scrib. M. 15:149

Christ and St Mary Magdalene: design for stained glass window in
Rochdale church.

Bell: f. 104

Christina Rossetti memorial

M. of Art 23:99-90

Circe: pict.

Harp. 82:98

(The) crucifixion: design for stained glass window at Birmingham.

Bell: f. 70

Kunst 1:55

Cupid and Psyche: pict.

Art J. 49:127

Cupid and Psyche: pict.

Kunst 1: f. 28

Cupid's forge: pict.

Bell: f. 34

(The days of creation: (6) pict.

Bell: f. 50

Muther 3:598-99

For additional illustrations of the individual pictures
see entries under (The) first day, etc.

Kunst. 1:22-23

Crit. Portfo. 16:229-30 (F. G. Stephens)

"The faces, profoundly earnest in their earnest regard
of the spectator, bore, in their very stillness, that
depth of noble emotion we recognise in the greatest Greek
art; their loveliness is at once varied, appropriate and
sculpturesque. Intense passion rules the pictures,
although it could not be less demonstrative."

David giving instruction to Solomon for the building of the Temple:
pict.

M. of Art 22:517

Deborah: design for stained glass.

Portfo. 20:217

(The) depths of the sea: pict.

In possession of R. H. Brown, Esq.

Scrib. M. 15:143

Dies Domini: pict.

Art J. 45:4

Dies Domini: pict.

Bell: f. 58

Chaut. 15:431

(The) doom fulfilled: cartoon for a picture in the Perseus series.

Scrib. M. 15:142

Drawing.

Il. Am. 22:810;811

Faith (Fides): pict.

Bell: f. 98

Kunst 1:35

Sund. M. 23:395

(The) feast of Peleus: pict.

Studio 16:181

(The) fifth day: from the Days of creation: pict.

Sund. M. 23:474

(The) first day: from the Days of creation : pict.

In the collection of Alexander Henderson.

M. of Art 22:52

Flamma vestalis: pict.

In the possession of Sir Horace Davey.

Art J. 45:2

Chaut. 15:430

Scrib. M. 15:145

Flora: design for tapestry

Bell: f. 80.

Gabriel: mosaic in the American Church at Rome.

M. of Art 18:258

(The) garden of Pan, Study for "Pan" in.

Scrib. M. 15:138

(The) goddess fires: pict. from the Story of Pygmalion series.

Bell: f. 94

Kunst 1:27

Scrib. M. 15:141

(The) golden stairs: pict.

In the possession of Lord Battersea.

Art J. 45:5

Bell: f. 20

Chaut. 15:455

Kunst 1: f. 32

Muther 3:605

Portfo. 16:320

Sund. M. 23: f. 433

Scrib. M. 15:151

Crit. in Portfo. 16:231-32 (F. G. Stephens)

Crit. also in Scrib. M. 23:471 (L. T. Meade)

(The) golden stairs, Study for.

M. of Art 19:345

(The) good shepherd: cartoon for stained glass window in St.

James', Westmorland Street, Marylebone.

Bell: f. 122

(The) heart of the rose: pict.

In the collection of William Connal, Esq., Jr.

M. of Art 17:339

M. of Art 22:522

Crit. in M. of Art 17:340 (Robt. Walker)

"The grace of the drawing, the beauty of the color, the careful attention to detail - never, however, obtruded - mark the master-hand."

(The) Holy Grail, headpiece for tapestry.

Bell: VII

Hope (Spes) pict.

Bell: f. 98

Hope: pict.

Kunst 1: f. 52

Sund. M. 23:394

Idleness and the pilgrim of love: pict.

In the collection of William Connal, Esq. Jr.

M. of Art 17:339

M. of Art 22:524

Crit. in M. of Art 17:340 (Robt. Walker)

"Illustrative of incident in that portion of the Romance of the Rose, with which Chaucer dealt.....The dignity in this picture is worthy of all praise."

Initial: from the pencil drawing in illustration of Mr. William
Morris' tr. of Virgil's Aeneid.

Bell: V

King Cophetua and the beggar-maid.

In the possession of the Rt. Hon. the Earl of Wharncliffe.

Bell: front.

Muther 3:575

Crit. in M. of Art 22:522 (Khnopff, Fernard.)

Picturesque description of the "pallid beggar-maid," still
shivering in her little gray gown before whom "sits the
King clad in brilliant black armour who, having
surrendered to her his throne of might, has taken a
lower place on the steps of the dais."

(The) king, shepherd and angels: pict. in Church of St. John,
Torquay.

Bell: f. 76

King's daughter: pict.

Bell: f. 30

Jephthah's daughter: from stained glass window in St. Giles'
Church, Edinburgh.

Bell: 23

Labour: cartoon for the Daily Chronicle [London] Feb. 11, 1865.

Art J. 47:137

M. of Art 23:77

Labour: cartoon for the Daily Chronicle (London) Feb. 11, 1865.

M. of Art 20:52

M. of Art 23:77

(A) lament: pict.

In the collection of J. H. Trist, Esq. of Brighton.

M. of Art 6:68

(The) legend of the briar rose, Studies of a sleeping maiden for.

Art J. 45:6,7

Bell: f. 8

(The) legend of the briar rose, Study for the garden court: pict.

M. of Art 16:105

(The) legend of the briar rose: 4 pict.

Crit. in M. of Art 22:515-18

Full analysis and enthusiastic praise of the four

pictures of the Sleeping Beauty.

Leif the Lucky: design for stained glass.

Portfo. 20:215

Love among the ruins: pict.

Art J. 45:1

Bell: f. 64

Kunst 1; f. 24

M. of Art 17: f. 48

M. of Art 22:523

Love among the ruins: pict.

Crit. in M. of Art 17:48

"The picture ...was first exhibited at the Grosvenor Gallery, and was at once recognised as touching the highest point of poetic tragedy to which the artist had attained."

Love and the pilgrim: pencil drawing for The romaunt of the rose series.

Bell: f. 56

Chaut. 15:434

Sund. M. 23:472

Love disguised as reason: pict.

Studio 16:180

Loving-cup: pict.

Harp. 82:97

Mary: design for stained glass.

Portfo: 20:217

Masque of Cupid, Study of heads for.

Chaut. 15:436

Kunst 1:29

Scrib. M. 15:135

Memorial tablet to Lady Lyttleton in the American-Protestant church at Rome.

Scrib. M. 15:147

(The) merciful knight: pict.

Art J. 48:131

Studio 16:176

(The) merciful knight: pict.

Crit. Portfo. 16:224-25 (F. G. Stephens)

"While it is all of art in art's subtlest view, it is far beyond artistic canons, and not to be tried by rules critical or explanatory."

Merlin and Nimue: pict.

In S. Kensington museum.

Art J. 48:221

Merlin and Nimue, Study for Nimue in.

M. of Art 19:343

M. of Art 22:575

Merlin and Nimue : pict.

Crit. Art J. 48:221

"In color and sentiment it very clearly reflects the spirit of the elder painter (Rossetti). It is especially sumptuous in color, a solemn and mighty arrangement of rich tones."

Merlin and Vivien: pict.

Bell: f. 4

M. of Art 8:292

Merlin and Vivien (The enchantment of Merlin): pict.

Muther 3:603

Michael: mosaic in the American church, Rome.

M. of Art 18:257

Miriam: design for a stained glass window in St. Giles's Church,
Edinburgh.

Art J. 45:84

Miriam: design for a stained glass window in St. Giles Church,
Edinburgh.

Bell: 1

Eng. illust. 10:232

(The) mirror of Venus: pict.

Art J. 46:133

Bell: f. 2

Harp. 82:99

Kunst 1: f. 28

Portfo. 16: f. 222

(The) mirror of Venus, Study of figure for.

Scrib. M. 15:136

(The) mirror of Venus: pict.

Crit. in Harp. 82:94 (Theodore Child)

More a description than a criticism.

".....is depicted with the most scrupulous exactitude
and the most inflexible respect for the minutiae of
nature...nothing could be more unlike the pictures of
the modern realists."

Crit. also in Portfo. 16:225 (by F. G. Stephens)

Mosaics by Edward Burne-Jones at Rome.

M. of Art 18:256-60

Discussion of mosaics made from cartoons designed by
Burne-Jones. These mosaics are in the roof of the apse of
the American-Episcopal Church at Rome, St. Paul's-
Within-the-Walls.

*Mosaics in the American Church at Rome (C: H. Coffin)

Harp. W. 43:10

Mosaic for apse of American Church, Rome.

Bell: f. 74

Mosaic in the apse of the American Church, Rome.

M. of Art 22:526

(The) morning of the resurrection: pict.

Sund. M. 23:392

Moses and the burning bush; design for stained glass window in
Kirkcaldy Church.

Bell: VI

Eng. illust. 10:231

(The) nativity: design for stained glass window at Birmingham.

Bell: f. 70

Portfo. 20: f. 216

Night: pict.

Kunst 1:39

(The) Norse window at Newport, R. I., U. S. A., Six subjects for.

Bell: f. 72

Orpheus, Study for

Art J. 45:8

Art J. 45:9

Orpheus' death: pict.

Munst 1:26

Paderewski: pencil drawing.

Bell: f. 84

Paderewski, Study for.

M. of Art 16:103

(The) painter's daughter: pict.

Art J. 45:3

Pan&Psyche: pict.

Art J. 47:223

Bell: f. 48

Kunst 1: f. 36

Studio 16:179

Panels in the reredos in Christ Church, Woburn Square, London,
in memorial of Christina Rossetti: pict.

Crit. 34:13

Painted by Burne-Jones and F. M. Rookes.

(The) peacock: memorial tablet to Lady Lyttleton at Gesso.

Bell: f. 80

(The) pelican: cartoon for stained glass window in Ingestre Church.

Bell: VIII

Perseus and Andromeda: pict.

Muther 3:601

Perseus and the Graiae : pict.

Studio 16:175

Piano, Design for the exterior and interior of the lids of a grand.

Bell: f. 80

(The) pilgrim of love: pict.

Ath. 1:515-16

M. of Art 22:552-5

Pomona: design for tapestry.

Bell: f. 80

(A) portrait: pict.

Bell: f. 83

McC. 11:85

Portrait of a Nestorian priest: drawing

Scrib. M. 15:138

Pyramus and Thisbe: pict.

Bell: f. 54

(The) romaunt of the rose, Pencil design of L^{ant}ant for.

Bell: f. 62

(The) rock of doom: pict.

Studio 16:177

Ruth: from stained glass window in St. Giles Church, Edinburgh.

Bell: 12

Ruth: design for stained glass window.

Portfo. 20:217

(The) St. Cecilia window, Oxford, Design for.

Bell: 116

St. George and the dragon, The princess of Egypt from.

Bell: f. 40

St. Martha: cartoon for stained glass window in Whiteland's
Training college, Chelsea.

Bell: 64

Eng. illust. 10:232

St. Veronica cartoon for stained glass window in Whiteland's
Training college, Chelsea.

Bell: 83

Screen, formed from three designs for stained glass.

Art J. 48:378

(The) sea-nymph: pict.

Muther 3:610

Sibylla Delphica :pict.

In the city of Manchester art gallery.

M. of Art 11:164

M. of Art 22

Muther 3:607

Sidonia: pict.

In possession of Graham Robertson.

Art J. 48:f. 353

Crit. in Art J. 48:353-54 (Mrs. J. M. Ady)

"We discern evident marks of that individual genius which
was to raise the young painter to the heights of his
present fame. We see his rare qualities of fancy and
design, that skilful use of ornament to express spiritual
meaning, and at the same time form a complete scheme of
decoration."

Sir Galahad: pict.

Bell: f. 28

(The) sixth day: from the Days of Creation: pict.

In the collection of Alexander Henderson.

McC. 7:71

M. of Art 22:521

(The) song of Solomon: drawing.

M. of Art 8:289

(The) song of Solomon, Design for.

Bell: f. 54

(The)soul attains: pict., from The story of Pygmalion series.

Muther 3:600

Spousa di Libano: pict.

Bell: f. 24

Eng. illust. 10:233

Spring: pict.

Chaut. 15:432

Sund. M. 23:473

(The) Star of Bethlehem: design for tapestry.

Bell: f. 14

(The) star of Bethlehem, Study of the Babe for.

Bell: f. 86

(The) story of Perseus, Design of the baleful head for.

Bell: f. 60

(The) story of Pygmalion :picts.

I. The heart

II. The hand refrains.

III. The goddess fires.

IV. The heart attains.

Bell: f. 94

See also names of individual pictures.

Studies.

Kunst 1:25,33,36,45,48,49,52,54

Studies of angles' wings.

Art J. 45:8

Studies of armour.

Bell: f. 86

Studies of children.

Bell: f. 86, f. 106

Scrib. M. 15:148,153

Studies of a draped figure.

Bell: f. 86

Studies of drapery.

Bell: f. 86

Scrib. M. 15:140

Studies of hands.

Bell: f. 86

Studies of heads.

Bell: f. 10, f. 104

Kunst 1:24,31,32,38,43,47

M. of Art 19:63,344; 22:516

Scrib. M. 15:144

(A) study of drapery and gesture.

M. of Art 8: f. 290

Study of roses.

Bell: f. 10

Study of a sleeping maiden.

Kunst 1:28

Summer: pict.

Chaut. 15:432

Summer, from The seasons.

Kunst 1:34

Summer snow: pict.

Bell: f. 32

Temperentia: pict.

Art J. 45:84

Bell: f. 46

Eng. illust. 10:236

(The) third day: pict. from The days of creation.

Sund. M. 23:475

Thorfinn: design for a stained glass.

Portfo. 20:215

(The) tree of life: mosaic in the American church, Rome.

M. of Art 18:259

M. of Art 22:101

Two angels: from stained glass window in St. Peter's church,

Vere St.

Bell: f. 68

Uriel: mosaic in the American church, Rome.

M. of Art 18:257

Uriel: cartoon for a mosaic in the American-Protestant church at
Rome.

Scrib. M. 15:152

Virgil's Aeneid tr. by Mr. William Morris: pencil drawing in

illustration of.

Bell: f. 50 (3)

(The) wheel of fortune: pict.

In the collection of R. H. Benson, Esq.

Bell: f. 66

M. of Art 8:293

M. of Art 22:518

Scrib. M. 15:146

Sund. M. 23:393

(A) window at East Hampstead, Design for.

Bell: f. 120

Window in St. Peter's, Vere St., London, Design for.

Eng. illust. 10:234

Eng. illust. 10:235

Window of Union Church, Ashton-Under-Lyne, cartoon for.

M. of Art 20:68; 22:515

(The) wine of Circe: pict.

Bell: f. 98

Kunst 1:40

M. of Art 19:284

Muther 3:597

Studio 16:182

Winter: pict.

Chaut. 15:433

(A) wood nymph: pict.

Bell: f. 60

Kunst 1:30

(A) wood nymph: pict.

M. of Art 16:104

Muther 3:611

Zaphiel: mosaic in the American church, Rome.

M. of Art 18:258.

d. SIR JOHN EVERETT MILLAIS

d. SIR JOHN EVERETT MILLAIS.

1. Biography and General Criticism.

Armstrong, Walter.

Millais.

Ecl. M. 106:449-56

(Same), National 6:784

A very careful and detailed criticism of the pictures in the Millais exhibition at the Grosvenor Gallery, 1886, and of his work as a whole. He says, "It is to the mastery of expression that the supreme vitality of Millais' portraits is due."

Beale, S.

Sir John Millais.

Am. Arch. 53:84-86

A sympathetic and critical account of Millais' work. "Temperament had been the handmaid of his artistic genius, for the guiding spirit of his work was confidence in himself. . . Nature was his guide, but it was Nature seen through his own spectacles."

Beale, S.

(The) two presidents.

Am. Arch. 51:134

A brief comparison between Sir Frederic Leighton and Sir John Millais, president of the Royal Academy.

Bidwell, W. H.

John Everett Millais.

Ecl. M. 85:247-48

Brief sketch of Millais' art career, with mention and date of production of several of his most famous paintings.

Campbell, Gerald.

Sir John Millais (See his Four famous artists.)

Cosmopol. 14:277-79

A brief sketch of Millais' artistic life.

Champlin, J. D., Jr.

John Everett Millais.

Appleton 12:513-15

A critical account of Millais' art career.

*Colvin, Sidney.

Portfo. 2:1

D. S. M.

Millais.

Sat R. 85:73-75

A very severe criticism of Millais' art. "Never was a man more stupidly complaisant, less critical, less

conscious when he has done well or ill. . .The strongest painter's talent of our time was at the mercy of any one's orders. The good fellow that Millais was must paint to please a less and less desirable public."

Dean, Mai.

Millais: a critical essay.

Belgra. 90:33-44

Exactly what it claims to be, a critical essay, setting forth the methods and motives of Millais' work. "It is, however, his intensely English feeling which makes Millais so dear to English hearts, his purity of tone, simplicity of conception, and rather daring treatment."

*Duranty, Louis E. E.

Sir John Everett Millais (See Modern artists; ed. by F. G. Dumas, p. 25-48)

Frith

How Sir John Millais sold his first picture.

Am. Arch. 29:172

Anecdote of the sale of his first picture, "Ferdinand," to Mr. Ellison.

H. S.

Millais at the Academy.

Spec. 80:47-48

A review of the Millais exhibition at the R. A. in 1898, with the following conclusions drawn by the writer after

studying the pictures; "Millais was a man with no particular gifts of higher intellect or poetical imagination, and his sentiments are too often of a common place kind. But he is endowed with a very great power of appreciating natural beauty, and his power of painting what he saw before him was unrivalled."

H. S.

Sir John Millais.

Spec. 77:241-42

A general sketch of Millais' art, in which the writer says, "He was endowed with a keen sense of the beauty of natural objects, and he had enormous powers of representing the thing that came before his eyes. To this was added a color sense both vigorous and daring, as well as a mastery over form."

Hoeber, A.

John Everett Millais.

Cur. Lit. 20:319

(Same), Harp. W. 40:836

A short sketch of Millais' brilliant art career.

Hueffer, Ford Madox.

(The) Millais and Rossetti exhibition.

Fortn. 69:189-96

A discussion of the various pictures exhibited at the R. A. and the New Gallery by Millais and Rossetti.

Mr. Hueffer says, "Millais suffers from over-representation" in both of the galleries.

*Johnson, C. S.

John Everett Millais.

Munsey 6:537

Layard, George Louis.

Millais and "Once a week".

Good words 34:552-58

A discussion of Millais' work executed for the magazine, "Once a week." Layard says in speaking of some of the illustrations by this artist, "More conscientious work was never done by man."

Macleod, Donald.

Sir John Everett Millais, P. R. A.

Good words 37:693-98

Composed almost entirely of anecdotes relating to Millais.

*Monkhouse, Cosmo.

John Everett Millais, illus. por.

Scrib. 20:659-80

Monkhouse, Cosmo.

A Pre-Raphaelite collection.

M. of Art 6:62-70

An account of the collection of Mr. Trist, Esq. of Brighton, who owned several Pre-Raphaelite pictures, Rossetti, Brown and Burne-Jones being represented in this collection.

N. N.

Sir John Everett Millais.

Nat. 63:156-57

A critical rather than a biographical account of Millais, showing his relations with the P.R.B. and criticising a few of his most famous paintings.

N. N.

Rossetti and Millais.

Nat. 66:65-66, 86-87.

Two papers, the first on Rossetti, the second on Millais, composed almost entirely of criticisms of the various pictures painted by the respective artists.

Oldcastle, John.

Mr. Millais' house at Palace Gate

M. of Art 4:290

An illustrated description of Millais' house, of which the writer says, "This bright and substantial palace is distinctly a painter's home and not merely a painter's house."

Pennell, J. and E. R.

John Everett Millais, painter and illustrator.

Ecl. M. 127:592

(Same) Fortn. 66:443-50

A treatment of his paintings as a whole, rather than in detail. Of his illustrations, however, the account is more complete, containing an enumeration and discussion of his principal efforts.

Phillips, Claude.

Millais' work at Burlington House, 1898.

19th Cent. 43:376-88.

A criticism of Millais' art as a whole and of the individual pictures in the exhibition at Burlington House, which contain practically his life work. "It has been said with much truth, that Millais' fame would stand even higher than it does at the present moment. . . had this sifting been done by the R.A. before the present exhibition was definitely constituted.

Sheldon, G. W.

(See his Hours with art and artists p. 57-61.)

Brief discussion of Millais' work with special mention of "Watching and waiting," and "Effie Dean".

Robjohns, Sydney.

(The) Millais exhibition.

Cong. 10:309-17

A description of the Millais exhibition by the Fine Art

Society, 1881. Says the author, "It is proposed in this review to indicate what Pre-Raphaelitism is; how far Mr. Millais was identified with it; and finally, the bias under which he has drifted away from that particular school."

Rossetti, William Michael.

Millais (See his Fine Art, 202-33.)

Composed of careful analyses of Millais' most important efforts.

Spielmann, Marion. H.

Millais and his work, with special reference to the exhibition at the R. A., 1898.

Edin. & Lond. Blackwood.

Spielmann, Marion. H.

Millais and his work.

Rev. in Sat. R. 85:334-35.

"Much of his space is taken up by descriptions of the early hostilities against Millais, and dramatic contrasts made by the later recoil of opinion. .. In spite of a certain superficiality, the account of Millais and his work is fairly full and fairly accurate."

Spielmann, Marion. H.

Millais and his work.

Rev. in Spec. 80:347

Spielmann, Marion H.

Sir John Everett Millais, in memoriam.

M. of Art 19: pref. p. 1-16

A sympathetic sketch of Millais and his work, fully illustrated.

van Rensselaer, M. G.

Am. Arch. 18:258-59

(Modern painters, no. 1)

A consideration of Millais' work as a whole, and a discussion of the tendencies of modern art.

Walker, Sophia Antoinette

Millais and the mission of art.

Ind. 48:1164

A brief sketch of Millais' art and a survey of the Pre-Raphaelite movement, with special reference to its effect on the paintings of his production.

Ward, William C.

Millais' work.

Ind. 50:146-47, 212.

Two articles on Millais' work, the first devoted to his early work, the second to his later paintings.

Wilson, H. Schutz.

John Everett Millais, R. A.

M. of Art 2:33-38

A biographical and critical sketch of Millais, considered by the writer to be the greatest contemporary English painter. "He works with as much power as reticence of power. His work has firm hold of all that can feel nobly and deeply."

*Wilson, R. R.

John Everett Millais

Mo. illust. 12:189

Millais, Sir John Everett.

Ath. 1896, 2:232-33

An account of Millais' art career.

Millais, Sir John

Crit. 29:123

A brief sketch of Millais' work.

Millais, Sir John

Spec. 59:16-17, 176-77.

Two articles on Millais' art, the first devoted chiefly to "the change that had taken place since his earlier days of Pre-Raphaelitism;" the second article deals with some of the characteristics of his later work.

Millais, Sir John Everett.

Sat. R. 82:160-61

A brief sketch of Millais, both as an artist and a man.

Millais, Sir John, and his pictures.

Lond. Soc. 49:273-84.

A careful and somewhat detailed review of the Millais pictures exhibited at the Grosvenor Gallery, in 1886, comprising in all over 130 of the painter's best known works in oil and a fair number of pen and ink drawings.

Millais, Sir John Everett; a character sketch.

R. of Rs. 11:543-51.

Treats of 1, birth, parentage and early training; 2, the Pre-Raphaelite period; 3, "A.R.A."; 4, Royal Academician; 5, characteristics, opinions, etc.

Millais as academician.

Sat. R. 82:214-5

Devoted almost entirely to a comparison of Millais with Titian, Velasquez and Reynolds.

Millais as artist.

Sat. R. 82:183-4

A brief review of Millais' earlier paintings, in which says the writer, "He charms us by his expressiveness and by his sincerity."

Millais at Burlington House.

Acad. 53:36-7

Mention and brief criticism of several of Millais' famous paintings, "Vale of rest," "Ophelia," and others.

*Millais' gallery: series of heliotype engravings with biographical sketch and description.

1877 Osgood \$10:00

The Royal Academy. - Winter exhibition. Works of Sir John E. Millais.

Ath. 1898, 1:57-58.

"In his wonderful exhibition we have, in effect, before us the whole of the life's work of the best equipped artist that the English nation has produced." Most of the article is given up to a mention of the most important pictures in the exhibition.

2. Portraits.

Millais, Sir John Everett: bust by E. A. Ford.

M. of Art 22:69

Presented by the sculptor to the Royal Academy, to be placed in the vestibule.

Millais, Sir John Everett: por.

Appleton 12:513

*Crit. 25:132

Ecl. M. 85: f. 127

Good words 37:696

Les. W. 82:162

R. of Rs. 11:544

Millais, Sir John Everett: por.

In Uffizzi gallery, Florence.

M. of Art 19: pref. p.3 (by himself)

M. of Art 19:240 (by himself)

In the Diploma Gallery of the Royal Academy.

M. of Art 11:290 (by Frank Hall)

M. of Art 2:33 (by G. F. Watts)

Millais, Sir John Everett, at age of 24; drawing by W. H. Hunt.

M. of Art 11:292

Millais, Sir John Everett, in Scotland: por.

R. of Rs. 11:442

3. Works with Criticisms.

Age: panel at Leeds.

M. of Art 20:231

Apple blossoms: pict.

R. of Rs. 11:549

Art: panel at Leeds.

M. of Art 20:232

Autumn: pict. from The four seasons.

Bell: f. 102

Autumn leaves; pict.

In the City of Manchester Art Gallery.

M. of Art 19: pref. p. 6

Crit. in Rossetti's Fine Art p. 217-18

Awake: pict.

M. of Art 2:37

(The) blind girl: pict.

In the collection of the Corporation of Birmingham.

Artist 24:93

M. of Art 19: pref. p. 4

R. of Rs. 11:548

Crit. in Rossetti's Fine Art, p. 219-21

Blow, blow, thou winter wind: pict.

M. of Art 15:255

(The) bride: pict.

In possession of Mr. A. D. Grimmond, of Dundee.

M. of Art 19: front.

(The) carpenter's shop: pict.

Crit. in Rossetti's Fine art, p. 202-5

Cherry ripe, Original of.

Cur.Lit. 21:209

An account of Miss Edie Ramage, who posed for the famous picture, and why she was selected as the original of "Cherry ripe."

Childhood: panel at Leeds.

M. of Art 20:231

Christ in the house of his parents (The carpenter's shop): pict.

R. of Rs. 11:547

Clarissa: pict.

In possession of Thomas Mc Lean.

Art J. 47: f. 86

(The) drowning of Kaer-is illus. for Once a week.

Good words: 34:555

Du Maurier, George: por.

In the Kepperstonecollection.

M. of Art 12:211

M. of Art 19: pref. p.10

(The) eve of St. Agnes: pict.

In the collection of Val Prinsep, A.R.A.

Crit. in Rossetti's, Fine art, p. 226-29

Ferdinand lured by Ariel: pict.

Crit. in Rossetti's, Fine art, p. 205

(A) forerunner: pict.

Art J. 48: f. 166

M. of Art 19: pref. p. 16

Crit. in Art J. 48:166

" ... drawn with real sense of noble form, composed with dignity, large simplicity, and painted with rare technical power."

Crit. in M. of Art 19:298 (M.P.J.)

"There is purpose, we may suppose in the definiteness of the title. .. probably the figure of a young Christian, of whose mission the dawning light in the distant landscape is not without symbolical meaning."

Crit. in Ath. 1896, 1:287

(The) four seasons.

I. Spring.

II. Summer.

III. Autumn.

IV. Winter.

Bell. f. 102

Gladstone, Rt. Hon. W: E., M. P., D. C. L., L. L. D., etc.

In Christ Church collection, Oxford.

M. of Art 12: f. 88

M. of Art 19: pref. p. 11

Greenwich pensioners at the tomb of Nelson: pict.

M. of Art 19:41

Halcyon weather: pict.

M. of Art 15:253

M. of Art 19: pref. p. 14

R. of Rs. 11:555

Hook, J. C., R. A.: por:.

Portfo. 19:1

Painted in exchange for "one of the inimitable seas for
which his old fellow-student (Hook) was renowned."

(The) Hugonot lovers: pict.

Cook 3:132

Crit. in Rossetti's, Fine art, p. 208-10

In perfect bliss: pict.

In collection of G: Mc Cullock.

Art J. 49: front.

(The) Isabella supper: pict.

Univ. R. 3: f. 145

(The) Isabella supper, Study for head in.

Univ. R. 3: f. 146

(The) Isabella supper.

Crit. in Univ. R. 3:145-48 (Harry Quilter)

"I hardly know where in modern work there is to be found an instance of such pen-and-ink work as this."

Jephthah's daughter: pict.

In Lord Armstrong's collection of modern paintings.

M. of Art 14: f. 194.

Crit. in M. of Art 14:194 (E. Rimbault Dibdin)

"The story is told with intense force which never failed the painter in his too few works of this sort, and the painting is a masterpiece of complete expression, worthily seconded by the perfectly-ordered color-scheme."

Joan of Arc: pict.

M. of Art 20:256

La fille bien gardée. : illus. for Once a week.

Good words 34:552

Leech, John: por.

In National portrait gallery

M. of Art 16:162

Leeds, Millais' panels at, see Millais' panels at Leeds.

Leisure hours: pict.

Art J. 44:162

Limerick bells: illus. for Once a week.

Good words 34:556

Lorenzo and Isabella: pict.

In the collection of the Corporation of Liverpool.

Artist 24: f. 97

M. of Art 12:19

M. of Art 19: pref. p. 2

Manhood: panel at Leeds.

M. of Art 20:231

Manners, Hon. J. Neville: por.

M. of Art 23:75

(The) meeting: illus. for Once a week.

Good words 34:554

Millais, Lady: por.

In Grafton Gallery.

Art J. 49:29

Millais, Sir John Everett: por. by himself.

See list of portraits.

(The) Millais panels at Leeds: picts.

Childhood.

Youth.

Manhood.

Age.

Music.

Art.

M. of Art 20:281-82

(The) Millais panels at Leeds.

Crit. in M. of Art 20:280-82.

Atkinson, E.; son of Mr. Atkinson for whom the panels were originally painted, gives an historical and descriptive account of the panels.

Murthly moss: pict.

M. of Art 20:179

Crit. in M. of Art 20:178-79 (F. G. Stephens)

"It is one of the most powerful, soft, and harmonious of modern landscapes; as a Millais, quite a master-piece."

Music: panel at Leeds.

M. of Art 20:232

(The) north-west passage; "It might be done, and England ought to do it": pict.

In the collection of Henry Tate.

M. of Art 2: f. 55

M. of Art 19: pref. p. 9

Ophelia: pict.

In the collection of Henry Tate.

M. of Art 16:197

M. of Art 19: pref. p. 7

Crit. in Acad. 53:36

"Famous for the beauty of its flower painting."

Crit. in Rossetti's, Fine art, p. 210-11

Crit. in Brit. Q. 217-18

(The) parable of the lost piece of money: pict.

Artist 24:184

(The) plague of Eliant: illus. for Once a week.

Good words 34:553

(The) primes in the Tower: pict.

Art J. 36: front.

(The) ransom, Study for.

In the possession of Thomas Browning, Esq.

M. of Art f. 145

Crit. in M. of Art 23:155

"The ransom" may be said to mark the abandonment of clearly defined Pre-Raphaelitism by its greatest exponent. This plate is produced by the three-color process, and it may be fairly claimed to be a fac-simile of the original.

(A) reverie: pict.

M. of Art 19: f. pref. p. 14

Rosalind and Celia: pict.

Artist 24:95

Ruskin, John, M. A., D. C. L., L. L. D.: por.

M. of Art: f. 79

St. Stephen: pict.

M. of Art 22: f. 189

Crit. in M. of Art 22:202

"Painted towards the close of the career of the artist, the picture serves, with the "Ophelia", the purpose at the National Gallery of British Art of affording a means of comparison between the methods of the Pre-Raphaelite and latest periods of his work."

(A) souvenir of Velasquez: pict.

Portfo. 14: front.

Crit. in Portfo. 14:1 (P. G. Hamerton)

"Though Millais, like every educated artist must have studied the work of others, the best sources of his inspiration have been nature and the personal ideal which every real artist has in the depths of his mind."

"Speak, speak!": pict.

In the Chantrey collection.

Art J. 47:165

M. of Art 19: pref. p. 15

Crit. in Art J. 47:164-66 (R. J. Slade.)

Spring: pict. from The four seasons.

Bell: f. 102

Sullivan, Sir Arthur: por.

M. of Art 11:296

Summer: pict. from The four seasons.

Bell: f. 102

Time the reaper: pict.

M. of Art 18: f. 384

Two fair maidens: pict.

M. of Art 19: pref. p. 8

Drawn on wood for the M. of Art.

(The) vale of rest: pict.

In the collection of Henry Tate.

Art J. 45: front.

"Victory, O Lord! " pict.

In the collection of the Birmingham Corporation.

Artist 24:183

Watching and waiting: pict.

Sheldon: 60

(The) widow's mite: pict.

In the City of Birmingham Art Gallery.

M. of Art 19: prof. p. 5

Winter: pict. from The four seasons.

Bell: f. 102

(The) wolf's den: pict.

M. of Art 14:89

Youth: panel at Leeds.

M. of Art 20:231

•. GABRIEL CHARLES DANTE ROSSETTI.

e. GABRIEL CHARLES DANTE ROSSETTI.

1. Biography and General Criticism.

Anderson, John P.

Chronological list of paintings and drawings. (See Knight,
Joseph, Life of Dante Gabriel Rossetti, p. VIII-XVII.)

Barrington, Emile Isabel.

Painted poetry of Watts and Rossetti.

19th cent. 13:950-70

A description of the element that makes the work of
Mr. Watts and Mr. Rossetti painted poetry.

Caine, Lily Hall.

A child's recollections of Rossetti.

Liv. Age 203:102:

(Same) Univ. R. 11:246

A very interesting account of Miss Caine's meeting and
life with Rossetti, when for his last few months he was
at Birchington-on-sea with her brother, Hall Caine.

Caine, Thomas Hall.

Obituary, Dante gabriel Rossetti.

Acad. 21:266-68

A biographical account of Rossetti, with mention of a few of his most important paintings.

*Caine, Thomas Hall.

recollections of Dante Gabriel Rossetti.

1898. Roberts. \$1:50

Rev. in Atlan. 51:549-53

"Mr. Caine's outline of this peculiar character as he saw it has a certain jagged and uncomely reality, which will inevitably make it an important contribution: he has drawn from the life sympathetically, yet relentlessly."

Rev. also in Lit. W. 14:6

"In style and arrangement the book is, for the most part, fairly written, and the narrative never flags in interest. We can only add that it is painfully self-conscious at times."

Rev. also in Lit. W. 29:42

Rev. also in Nat. 36:67 (G. E. Woodberry)

Carr, J. Comyns.

Influence of Dante Gabriel Rossetti on art.

Eng. illust. 1:28-30

Quotes from Ruskin; "I believe his name should be placed first on the list of men within my own range of knowledge who have raised and changed the spirit of modern art, raised in absolute attainment, changed in direction of temper."

Child, Theodore.

(A) Pre-Raphaelite mansion.

Harp. 82:90-94

A criticism of Rossetti, especially as regards his pictures in the house of F. R. Leyland, London.

Colvin, Sidney.

Rossetti as a painter.

M. of Art 6:177-83

An interesting sketch of Rossetti's art life, which the writer divides into three periods, criticising the representative pictures of each period. - 1, 1847-62; 2, 1862-70; 3, 1870-82.

*Dawson, W. J.

Dante Gabriel Rossetti (In modern England p. 341)

Gosse, Edmund W.

Dante Gabriel Rossetti.

Cent. 2:718-25

A scholarly treatise, interesting as well; rather critical that biographical. "He was the most prompt in suggestion, sympathetic in response, of the men I have known or seen."

Gregg, Frederick James.

Reminiscences of the Rossettis .

Bk. B. 16:315-18

Being a review of three Rossetti books, personal reminiscences of Dante Gabriel Rossetti, especially bearing upon the relations between him and Miss Siddal, later his wife.

Hardinge, William M.

(A) reminiscence of Rossetti.

Univ. R. 6:398-411

An account of the writer's great desire to meet Rossetti, and of its fulfilment, with a description of several friends of the painter, with whom he came in contact.

Harper, Janet.

Dante Gabriel Rossetti, artist and poet.

Westm. 146:312-21

Only the first three pages are devoted to his art, in which he speaks of Rossetti's connection with the Pre-Raphaelite movement, and criticises very briefly a few of his best known pictures.

Hueffer, Ford Madox.

(The) Millais and Rossetti exhibition.

Fortn. 69:189-96

A discussion of the various pictures by Millais and Rossetti exhibited at the Royal Academy and the New Gallery. "At the latter a rather meagre special collection of Dante Gabriel Rossetti's ...unpleasantly selected."

Hueffer, Francis.

Exhibitions of Rossetti's pictures. (See his Italian and other

studies p. 83-105)

A careful analysis of the pictures in the exhibition at the Royal Academy and that at the Burlington Fine Arts Club. *

*Ingram, John M.

Oliver Madox Brown; a biographical sketch.

London. 1883.

Contains some matters relative to Rossetti, with a few letters written by him to Brown.

Knight, Joseph

Life of Dante Gabriel Rossetti.

London. 1887.

Rev. in Ath. 1887, 2:433-35

"It is charming ...The earlier portion of Rossetti's life is given by Mr. Knight with more fulness than the later portion."

Monkhouse, W. Cosmo.

Rossetti at the Burlington Club.

Acad. 23:50-51

A record and criticism of the pictures and sketches by Rossetti exhibited at the Burlington Fine Arts Club, London, 1883.

Monkhouse, W. Cosmo.

Rossetti's pictures at the Royal Academy.

Acad. 23:14-15

A brief mention and criticism of pictures at the R.A.
He says the exhibition "contains all the most celebrated
and interesting pictures of a man who, for more than
thirty years had had an extraordinary influence on
both painting and poetry in England."

Muther, Richard.

Dante Gabriel Rossetti. (See his History of modern painting
3:572-97)

A descriptive and critical account of Rossetti's art
career.

*Nicholson, Peter Walker

Dante Gabriel Rossetti, poet and painter. (See Round Table
ser. no. 6. Edinburgh, 1886)

"Only 100 copies printed; Knight.

Prinsep, Val.

Rossetti and his friend..

Art J. 44:129-34.

More an account of the friendship which existed between
Rossetti and Mr. F. R. Leyland than of the Rossetti
pictures in the noted collector's home. It contains
several anecdotes.

Quilter, Harry.

Art of Rossetti.

Contemp. 43:190-203

(Same), Ecl. M. 100:448

A consideration of Mr. Rossetti's work as a whole - both in poetry and painting. He says, "Of the technical perfection of workmanship in each, a few words will have to be said separately; but the discussion of the more emotional, imaginative and purely intellectual qualities, the two divisions of art must here be considered as one."

Robinson, M.

Dante Gabriel Rossetti

Harp. 65:691-701

A biographical, more than a critical sketch of Rossetti, containing an account of the inception and development of the Pre-Raphaelite movement.

Rossetti, Dante Gabriel.

Family letters; with memoir by W: M. Rossetti

1895. 2 Vol. \$6.50 Roberts.

Rev. in Dial 20:164-67

"Mr. Rossetti's Life of his brother is a frank and rather discursive Boswellian record, profuse of fact and sparing of disquisition, which may fairly be said to leave no reasonable question as to Dante Rossetti's career and personality unanswered."

Rev. also in Lit. W. 27:35-36

"Taken together these two volumes (the first containing the memoir proper, the second consisting entirely of

letters).... assemble a mass of facts, reminiscences, anecdotes, opinions and other memories which could not elsewhere be duplicated."

Rev. also in Liv. age 209:53-59 (F. M. Hueffer)

(Same) Longm. 27:465

Rev. also in Sat. R. 80:838-39

Letters of Dante Gabriel Rossetti to W: Allingham, 1854-70;
by G: B. Hill.

1898. illust. \$4.50 Stokes.

Atlan. 77:577-595, 744-54.

78:45-57, 242-55.

Rev. in Acad. 512:543

"There is nothing romantic and nothing morbid about them from beginning to end. They are practical, some even shrewd throughout, and they show the poet in a particularly amiable light."

Rev. also in Bkm. 7:152-53

"As to Dr. Birbeck Hill's part, one must speak gratefully, though one offers criticism. He should have cut the letters more...His notes are very readable, only sometimes they are quite superfluous. But his information on the Pre-Raphaelite subject is unusually intimate.

Rev. also in Nat. 66:306

"There is more about poetry than about painting in Rossetti's letters to Allingham...and there is more anecdote and

personal gossip than information or discussion on either painting or poetry."

Rev. also in Ath. 1898, 1:395-97

Rev. also in Lit. T:264

Rossetti, W: Michael.

Life of Dante Gabriel Rossetti.

Rev. in Acad. 49:213 (W: Sharp)

"He has achieved admirably what he set himself to achieve. His memoir is invaluable as a pageant of facts and circumstances....A great deal of Rossetti's personality is expressed in his quoted remarks, opinions, and other interpolated passages."

Rossetti, W: Michael.

Dante Gabriel Rossetti as designer and writer.

1889 \$2000 Cassell.

Rev. in Ath. 1890, 1:823-26.

"The volume is divided into two parts; first, documents relating to the production of certain of Rossetti's pictures and poems; and second, the paraphrase of "The house of life." The most interesting feature of the book, however, is that which tells the reader where, and the conditions under which, his pictures were painted.

Rev. also in Acad. 36:362-65 (J. T. Nettleship)

Rev. also in Sat. R. 69:110-11.

Rossetti, William Michael.

Notes on Rossetti and his works.

Art J. 36:;48-52; 165-68; 204-8

An excellent series of articles by an authority, giving a chronologic list of Rossetti's paintings, with a sympathetic analysis of each work.

Rossetti, William Michael.

Portraits of Dante Gabriel Rossetti.

M. of Art 12:21-26, 57-60, 138-40.

Three papers, quite fully illustrated, with the comparative value of all the likenesses of Rossetti, whether paintings, drawings, or medallions. It is complete and authoritative.

Ruskin, John.

Realistic schools of painting, Dante Gabriel Rossetti, and

William McMan Hunt. (See his The art of England lecture I)

*Scudder, V. D.

Dante Gabriel Rossetti. (See Life of spirit, p. 269)

Sharp, William.

Dante Gabriel Rossetti.

Acad. 46:72

A review of F. G. Stephen's Portfolio monograph and Esther Wood's book on Rossetti, with a criticism of the work of the subject of these volumes. See reviews of above mentioned books.

Sharp, William.

Dante Gabriel Rossetti: a record and study.

1882 Macmil. \$3.00

Rev. in Atlan. 51:553-55

"Mr Sharp, himself a poet, though far more sympathetic (than T. H. Caine), and going deeply into the characteristics of Rossetti's product in two arts, presents a portraiture which, because it is less conventional and less detailed than the other, (Caine's Recollections of Rossetti), does not yield so graphic an impression."

Rev. also in Acad. 23:1 (J. M. Gray)

Rev. also in Lit. W. 14:56

"Mr Sharp gives a carefully rounded outline of Rossetti's life, and then traces with admirable system and thoroughness the development of his genius."

Rev. also in Nat. 36:408 (G. E. Woodberry)

Rev. also in Spec. 56:119-20

Sharp, William.

(The) Rossettis.

Ecl. M. 106:590

(Same) Fortn. 45:414-29

(Same) Liv. age 169:161

About four pages devoted to Dante Gabriel Rossetti, being more biographical than critical.

*Skelton, John.

Dante Gabriel Rossetti. (In Table-talk p. 74)

Skelton, John.

Dante Rossetti and Mr. William Bell Scott.

Blackw. 153:229-35.

A cordial remonstrance against the "ludicrously and grotesquely unjust" remarks about Rossetti in Mr. W. B. Scott's Reminiscences of his contemporaries.

Stephens, Frederick George.

Dante Gabriel Rossetti: "Portfolio" monograph, 1894, v. 25, n6. 5.

Rev. in Acad. 46:72-73

"...Mr Stephens is thorough ...commendably accurate in all essentail details...some statements questioned... Chief value is in its wealth of illustrations."

Rev. also in Sat. R. 77:557-58

Stephens, Frederick George.

Earlier works of Dante Gabriel Rossetti.

Portfo. 14:87-91, 114-19

An analysis of Rossetti's earlier work. He says, "Rossetti is only to be recognised solidly, effectually, and so far as it is practicable, wholly in his earlier works - poetic, incident - abounding and passionately dramatic."

Stillman, William J.

Chloral habit of Dante Gabriel Rossetti.

Acad. 53:333

Denying the accusation made by W: M. Rossetti and others that it was through Stillman's influence that D. G.

Rossetti acquired the chloral habit.

Stillman, William J.

Rossetti, the painter and poet.

Putman 16:95-101

An exceedingly sympathetic review of Rossetti, especially as a painter. "one of the most singularly gifted and imaginative artists the world has ever seen, and whose unique power, had it been supplemented by the training of such a school as that of Venice, would have put him at the head of painters of human passion."

Sulman, Thomas.

A memorable art class.

Liv. age 214:889-93.

An account of the art class at the Workingmen's college, where Rossetti was generally the master. The article contains a description of his painting, including his coloring.

Swinburne, L. J.

Rossetti and the Pre-Raphaelites.

New Eng. 44:502-22; 635-52.

Two very scholarly papers, the first devoted to a sketch of the characteristics of the epoch in which the Pre-Raphaelite movement arose, its differences from the schools of art, and its principles as illustrated by notable pictures by the painters of the Brotherhood. The second paper is given up entirely to a discussion of Rossetti's art and the influences brought to bear upon it.

Tirebuck, William

Dante Gabriel Rossetti

Art J. 35:27-28

A sympathetic criticism of Rossetti as a poet-painter.

*Tire buck, William.

Dante Gabriel Rossetti: His work and influence, including a brief survey of recent art tendencies.

London. 1882.

Walker, Sophia Antoinette.

Ind. 49:1363-64

A short discussion of Rossetti as an artist, dividing his work into three periods as illustrated by representative pictures; 1, "The annunciation"; 2, "LadyLilith," 3, "The bride".

Ward, William C.

Ind. 50:784

"Only on rare occasions did he rise to the mark of a master in the technical part of painting; in fact, the greater number of his performances in this art may be classed ...as the productions of a gifted amateur...His importance consists less in what he himself accomplished than in the effect produced...upon the work of his contemporaries and successors."

Watts, Theodore.

Dante Gabriel Rossetti.

Encyc. Brit. 20:857-61

A sketch of Rossetti as poet, painter and man, by one who knew every phase of his character and genius.

Watts, Theodore

Mr. Dante Gabriel Rossetti.

Ath. 1882, 1:480-81

(Same) Liv. age 153:504-9

More a biographical than a critical sketch - a memoir by a dear friend, than an account of his work as an artist.

Watts, Theodore

(The) truth about Rossetti.

19th Cent. 13:404-23

An interesting article "touching first upon certain misconceptions as to the special meaning of Rossetti's art, and secondly upon certain misconceptions as to Rossetti's personal character and influence as a man."

Wood, Mrs. Esther.

Dante Rossetti and the Pre-Raphaelite movement.

1894. \$3.00 Scrib. Sons.

Wood, Mrs. Esther.

Dant Rossetti and the Pre-Raphaelite movement.

Rev. in Acad. 46:72-73 (William Sharp)

"Chief value is in its wealth of illustrations...It is a mosaic of other people's opinions, skilfully made by one who is sympathetic as well as judicious...It is the most comprehensive account of the Pre-Raphaelite movement that has yet been put together."

Very different is the review in the Ath. 1894, 2:359-60 which says, "never before have we encountered a book which contains so many errors and was so much out of moral perspective as this one...She often enlarges common-places with the gravest air, and lectures on trifles with profound emotion."

Rev. also in Sat. R. 77:558

(A) collector's correspondence.

Art J. 44:249-52

Some of Rossetti's letters to Mr. Leyland, printed because they contain matter of interest to the public, showing as they do the way an artist could write of his own pictures."

Contemporary art - poetic and positive.

An excellent and very interesting article on Rossetti, analyzing the methods and motives of his work, and showing how his art was influenced by his character and the conditions of his life.

(Exhibition of Rossetti's pictures at the Royal Academy and the Burlington Fine Arts Club.)

Art J. 35:62-63

"These exhibitions of 83 compositions at the former (Royal Academy), and 150 at the latter (Art Club), must be in the nature of a revelation to the great majority of art lovers." The article is devoted to a criticism of the pictures displayed at the exhibits. .

Memorials of Dante Gabriel Rossetti.

Atlan. 51:549-55

A review and comparison of Caine's Recollections of Dante Gabriel Rossetti p. 549-53; and Sharp's, Dante Gabriel Rossetti: a record and a study, p. 553-55. See also separate entries under books criticized.

New Gallery and "Old Masters".

M. of Art 22:222-24

"His career, indeed, resembled the life of a flower. There was the early growth and budding; there was the full and gorgeous blossoming; and there was the noble decay - a decay that reminds us always of the glory that has passed."

(Rossetti, Dante Gabriel)

Ath. 1882, 2:482-83

A consideration of Rossetti's artistic career as a whole, with a few brilliant specimens of his work representative of his genius.

Rossetti, Dante Gabriel

Quar. 184:185-214

A critical sketch of "Rossetti, painter and poet, as depicted in biographies by fellow-artists, in criticisms and descriptions by friends and admirers..." with an interesting historical notice of the Pre-Raphaelite movement.

Rossetti at Burlington House.

Spec. 56:15-16, 115-17

Two very flattering notices of the exhibition of Rossetti's pictures at Burlington House, 1883, the first given up to a criticism of the exhibition as a whole, the second to brief criticisms of some of the most notable pictures. "There is not a feeble bit of work in the exhibition... and again, its grace is very remarkable."

(The) Rossettis.

Crit. 25:463-4

2. Portraits.

Rossetti, Dante Gabriel Rossetti: medallion

M. of Art 12:24 (by John Hancock)

Rossetti: pencil por. taken after death by F. J. Shields.

M. of Art 12:140

Rossetti, Dante Gabriel: por.

Book B. 18:93

Cent. 2 :718

Harp. 65:691

M. of Art 12:60

Portfo. 25:529

Rossetti, Dante Gabriel: por.

Rossetti as designer: front.

Rossetti, Dante Gabriel: por.

In collection of M. H. Spielmann.

M. of Art 22:222 (by himself)

Rossetti, Dante Gabriel: por. from group photograph by W. L. D.

Downey.

M. of Art 12:59

Rossetti at the age of six; miniature by Filippo Pistrucchi.

M. of Art 12:21

Rossetti at the age of 25: etching by W. B. Scott.

M. of Art 12:57

Rossetti, Dante Gabriel, at the age of 25: por. by W: H. Hunt.

M. of Art 12:26

Rossetti, Dante Gabriel, at the age of 42: drawing by himself.

In the collection of M. H. Spielmann, Esq.

M. of Art 12:139

3. Works with Criticisms.

Alma Mater and Mr. Woodward.

Portfo. 255:50

Ancilla San Grael: design

Portfo. 255:48

(The) annundation, see Ecce ancilla Domini.

(The) artist's wife: pict.

Portfo. 255:37

Astarte Syriaca: pict.

In the collection of the Corporation of Manchester.

Mather 3:583

Astarte Syriaca, Study for.

Mather 3:582

Beata Beatrix: pict.

In the National Gallery.

Mather 3:576

Wood f. 162

Beatrice and her nurse: drawing.

Portfo. 255:94

(The) blessed damozel: pict.

In the collection of F. R. Leyland.

Art J. 46:131

Harp. 82:91

Muther 3:579

Crit. in Harp. 82:93 (Theodore Child)

"...a beautiful and impressive object, suggestive as far as color is concerned, of Giorgione and the Venetian masters."

(The) boat of love: pict.

Wood: f. 180

Christina: por.

Portfo. 255:93

Dante; drawing.

Portfo. 25,5:51

Dante on the anniversary of Beatrice's death: pict.

Portfo. 25,5: f. 34

Dante's dream: pict.

In the collection of the Corporation of Manchester.

M. of Art 12:51

Muther 3:586

Dante's dream, Study for.

Muther 3:585

Dante's dream, Study of Beatrice dead for.

Portfo. 14: f. 90

(The) day dream: pict.

Wood: front.

Desdemona's death song: pict.

Portfo. 14: f. 118

Dr. Johnson at the Mitre: pict.

Portfo. 25,5:55

Drawing:

Portfo. 14: f. 87

(The) early Italian poets, design for title page to
Muther 3:572

(The) early Italian poets, Study of frontispiece to.

Eng. illust. 1:28

Eng. illust. 1:30

Ecce ancilla Domini (The annunciation): pict.

In the National Gallery

Artist 24:91

McC. 7:66

Muther 3:573

Portfo. 19: f. 125

Portfo. 25,5:20

Wood: f. 78

Crit. in Portfo. 19:125 (F. G. Stephens)

"This small picture on a panel is the one perfect outcome
of the original motive of the famous P.R.E. by its rep-
resentative and typical member."

Found: pict.

Portfo. 25,5:39

Found; Study for.

In possession of J. B. Schott, Esq.

Eng. illust. 1:33

Found: pict.

Crit. in Hueffer, Italian studies. p. 89-90

"....Was begun at a very early period, although it remained unfinished at the painter's death. It is pictorially impressive as it is dramatically powerful."

(The) girlhood of the Virgin: pict.

In the National Gallery.

Crit. in Portfo. 19:126-27

The first picture Rossetti painted. In pure, solid, delicate and beautiful draughtmanship....am epitome of beauty and poetry.

Girl plucking fruit: drawing.

Portfo. 25,5:52

Genevieve: Rossetti's first complete design.

Portfo. 25,5:16

Guinevere, Study for.

Portfo. 25,5:47

Guinevere and Sir Launcelot, Study for.

Portfo. 25,5:46

Hamlet and Ophelia: crayon drawing.

Cook 3:141

How they met themselves: pict.

Portfo. 25,5:33

Crit. in New Eng. 44:522 (L. J. Swinburne)

"It reveals an intimate perception of the weird and eerie,
and a power to give them out anew in concrete form with
intensified meaning."

Il ramoscello: pict.

M. of Art 6: f. 177

King René's honeymoon: pict.

M. of Art 6:177

La bella mano: pict.

M. of Art 20:123

Crit. in M. of Art 20:122-27 (F. G. Stephens)

Analysis and brief history of picture.

(The) laboratory: pict.

Portfo. 25,5:26

Lady Lilith: pict.

In collection of W: Coltart Esq., of Woodleigh, Birkenhead.

Art J. 48:97

Eng. illust. 1:35

Muther 3:575

Portfo. 25,5:67

Lady with a fan: pict.

Portfo. 25,5:79

(The) lady with a gold chain. pict.

Portfo. 25,5:71

La ghirlandata: pict.

In Ruston collection.

M. of Art 17:43

La ghindandata: pict.

Crit. in M. of Art 17:43

"W: M. Rossetti...supposes that the purpose was to indicate youth, beauty, and the faculty for art worthy of a celestial audience, all shadowed by a mortal doom."

Lancelot in Guinevere's chamber: pict.

Portfo. 25,5:49

Lucrezia Borgia: pict.

Portfo. 25,5:53

Margaret and Faust: pict.

Portfo. 25,5:43

Mary Magdalene at the door of Simon the Pharisee: pict.

Wood: f. 116

Mary Magdalene, Head of Christ for.

Wood: f. 214

Mary Magdalene at the house of Simon the Pharisee: pict.

Muther 3:589

Monna Rosa: pict.

Muther 3:577

(An) old garden: pict.

Artist 24:181

Our Lady of pity: pict.

In the collection of the Birmingham Corporation.

Artist 24:182

Portfo. 25,5:76

Wood: f. 256

Pages quarrelling:

Portfo. 25,5:28

Pandora: chalk drawing.

Wood: f. 157

Paolo and Francesca: pict.

In the collection of James Leathart.

Art J. 48:133

Paolo and Francesca da Rimini: pict.

Portfo. 25,5:59

Portrait study: pencil drawing.

Eng. illust. 1:32

Proserpina: pict.

Portfo. 25,5: f. 80

Regina cordium :pict.

In the collection of Mr. T. H. Trist, Esq. of Brighton.

M. of Art 6:64

Rosa triplex: pict.

McC. 7:67

Muther 3:587

Portfo. 23: f. 197

Crit. in Portfo. 23:197-99 (F. G. Stephens)

An analysis of the picture and history of the different versions of it, of which there are four or five.

Rossetti, Dante Gabriel: por. by himself.

See list of portraits.

Rossetti, Lucy M.

Drawing by Dante Gabriel Rossetti, 1874.

M. of Art 17:321

(The) salvation of Beatrice: pict.

In collection of Jas. Leathart.

Art J. 48:129

Portfo. 14: f. 90

(The) salvation of Beatrice, Study for.

Muther 3:588

(The) San Grael: pict.

Portfo. 25,5: 44

Sancta liliast: pict. founded on the blessed damozel.

Muther 3:580

Portfo. 25,5:87

Sibyl: pict.

Muther 3:581

Silence: pict.

Muther 3:591

Sir Galahad: pict.

In the collection of the Birmingham Corporation.

Artist 24:185

M. of Art 15:215

Sketch from nature: pen and ink drawing.

Eng. illust. 1:38

(The) sphinx: pict.

Portfo. 25,5:91

Studies of heads.

Eng. illust. 1:29 (drawing in black chalk.)

Eng. illust. 1:37 (drawing in red chalk.)

M. of Art 6:181

Portfo. 25,5:63

(A) study: pict.

Portfo. 15: f. 112

Two figures embracing, from The blessed damozel.

Portfo. 25,5:89

Venus Verticordia: pict.

Portfo. 25,5: front.

Veronica Veronese: pict.

Harp. 82:95

M. of Art 17: front.

Portfo. 26,1:40

Crit. in Harp. 82:93 (Theodore Child)

"This is something strange, intimate, and at the same time dreamily beautiful, comparable with nothing that ancient or modern art has produced."

(The) Virgin at the foot of the cross: drawing.

M. of Art 6:180

Approved

Katharine G. Sharp

1 June 1899